

ONE-MAN

STILL

# Marlborough

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*Opening November 26*

## CLYFFORD STILL

LIBRARY

LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

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*Marlborough-Gerson Gallery Inc.* DEC 12 1969  
*41 East 57th Street, New York PL 2-5353*

ONE-MAN

STILL

THE MARLBOROUGH-GERSON GALLERY

REQUESTS THE PLEASURE OF YOUR COMPANY

AT THE OPENING OF AN EXHIBITION

OF PAINTINGS BY

CLYFFORD STILL

ON TUESDAY, NOVEMBER 25th, 1969

FROM 5 TO 7 O'CLOCK

41 EAST 57th STREET

NEW YORK CITY

LIBRARY

COCKTAILS

LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

INVITATION ADMITS TWO

DEC 5 1969

# STILL, CLYFFORD

EL MINISTRO DE CULTURA

y en su nombre

la Directora del Museo Nacional Centro de Arte Reina Sofía  
se complace en invitarle a la inauguración de la exposición

*Clyfford Still*

que tendrá lugar el martes 7 de abril, a las 19,30 horas,  
en el Museo Nacional Centro de Arte Reina Sofía

The President and Board of Directors of  
The Buffalo Fine Arts Academy invite  
you to the Members' Preview of the exhibition

# Clyfford Still

**Friday, July 21, 2000**  
**5:30 – 8 P.M.**

Albright-Knox Art Gallery  
Buffalo, New York

Cash bar and live music

The Albright-Knox Art Gallery is supported, in part, through grants-in-aid from the County of Erie and the City of Buffalo, and with public funds from the New York State Council on the Arts.

During the Members' Preview, enjoy dinner at the Garden Restaurant by Just Pasta. Please call 716.882.8700, ext. 223, for reservations.



ALBRIGHTKNOX  
ART GALLERY



*The President and Board of Directors  
of The Buffalo Fine Arts Academy  
invite you to a Members' Preview  
of the exhibition*

# CLYFFORD STILL

The Buffalo and San Francisco Collections

*Friday, January 15, 1993*

*8:30 - 11 p.m.*

*Albright-Knox Art Gallery*

*Buffalo, New York*

*This invitation admits two.*

*Please present at the door.*

*The exhibition will remain on view  
through March 7, 1993.*

*The Albright-Knox Art Gallery  
is supported, in part, by  
grants-in-aid from the County  
of Erie and the City of  
Buffalo, and with public funds  
from the New York State  
Council on the Arts.*

This exhibition was  
co-organized by the  
Albright-Knox Art Gallery,  
Kunsthalle Basel and the  
San Francisco Museum of  
Modern Art, and is made  
possible through the  
generous support of Tower  
Group International, Inc.

**Tower Group International, Inc.**

A wholly-owned subsidiary of McGraw-Hill, Inc.



ONE-MAJ

San Francisco Museum of Modern Art

You are cordially invited to attend  
the Members' Preview of the exhibition.  
Thursday, January 8, 1976  
from 8 to 11 pm

Exhibition continues through March 7.

This exhibition has been made possible by  
grants from The Women's Board, The Membership  
Activities Board and Mobil Foundation, Inc.

# Clyfford Still

LIBRARY

JAN 2 1976

LOS ANGELES COUNTY  
MUSEUM OF ART

# STILL

## Clyfford Still Thirty-Three Paintings in the

## ALBRIGHT-KNOX ART GALLERY

Color illustrations of 33 paintings selected by the artist from work executed over 26 years, all in the collection of the Albright-Knox Art Gallery; an introduction by Katharine Kuh, a statement by the artist, and biographical notes are included in the first hardcover, comprehensive book on this important American painter.

\$15

Publication date: February 15, 1966

Educational Discount 20%

*A special Pre-publication Discount of 33⅓% will be allowed on all orders postmarked before February 15, 1966.*

Sales Desk

Albright-Knox Art Gallery

Buffalo, New York 14222

- ☐ CLYFFORD STILL \$15      ☐ Less 20% Educational Discount
- ☐ Less 33⅓% Pre-publication Discount (until February 15, 1966)

Name \_\_\_\_\_  
(Please type or print)

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_





ONE-MAN

The Trustees of  
The Metropolitan Museum of Art  
request the pleasure of your company  
at the Supporting Members' preview of

## **Clyfford Still: Paintings**

Wednesday evening, November fourteenth  
six until nine o'clock

LIBRARY

DEC 13 1979

LOS ANGELES COUNTY  
MUSEUM OF ART

Please present this invitation, which will admit two,  
at either the Fifth Avenue and Eighty-second Street  
or the Parking Garage Entrance.

For your convenience, there will also be previews on  
Thursday, November 15th and Friday, November 16th  
from 10 a.m. to 4 p.m. Please present this invitation  
at the entrance to the exhibition.

R.s.v.p.

STILL, CLYFFORD

"UNTITLED" 1953. OIL/CANVAS, 109" BY 92"

COLLECTION: HIRSHHORN MUSEUM AND SCULPTURE GARDEN.

SMITHSONIAN INSTITUTION, GIFT OF JOSEPH H. HIRSHHORN, 1972



# CLYFFORD STILL

DARK HUES/CLOSE VALUES

13 OCTOBER TO 10 NOVEMBER 1990

M A R Y B O O N E  
GALLERY, 417 WEST BROADWAY  
NEW YORK, NEW YORK 10012 431-1818

LECTURE

*Clyfford Still and the Bay Area*

featuring **Paul Schimmel**

Chief Curator, Museum of  
Contemporary Art, Los Angeles

Thursday, April 15, 1993

Green Room, second floor

7:30 p.m.

TICKET PRICES

\$6 general admission

\$5 SFMOMA members

\$4 students/seniors.

INFORMATION

Call the Office of Public

Programs at 415/252-4102.

C L Y F F O R D

S T I L L

The Trustees of  
the San Francisco  
Museum of Modern Art  
cordially invite

you to the

**Private Members'**

**Reception**

celebrating the opening  
of the exhibition.

Wednesday,  
March 24  
5:30 - 7 p.m.

Exhibition on the  
fourth floor.

Reception in the  
Board Room.

Please present this  
invitation at the  
Main Floor Admissions  
Desk to admit two.

*Clyfford Still: The Buffalo and  
San Francisco Collections*  
on view March 25  
through June 13, 1993





## STILL, CLIFFORD

San Francisco Museum of Modern Art  
401 Van Ness Avenue  
San Francisco, CA 94102-4582



CLIFFORD STILL

Oil on canvas, 1957

San Francisco Museum of Modern Art  
Gift of the artist

The exhibition was organized by  
the Kunsthalle Basel, Switzerland.  
Local presentation is made possible  
through the generosity of  
Charles Schwab & Co., Inc. and  
McCutchen, Doyle, Brown, and Enersen.

The San Francisco Museum of Modern Art  
is a privately funded, member-supported  
museum receiving major support from  
Grants for the Arts of the San Francisco  
Hotel Tax Fund, the National Endowment  
for the Arts, a Federal agency, and the  
California Arts Council.

D 30860  
Los Angeles County Museum of Art  
Art Research Library  
5905 Wilshire Blvd.  
Los Angeles, CA 90036



# Clyfford Still

Public Programs / June 21–September 16

## DIALOGUE

**Thursday, June 21, at 7 p.m.**

"Recollections of Clyfford Still" • Henry Hopkins, former director of the San Francisco Museum of Modern Art, and Betty Freeman, art collector and friend of Still's, will share their recollections about the artist and his work. The discussion will be moderated by James T. Demetrian. Ring Auditorium.

## LECTURES

**Sunday, July 15, at 3 p.m.**

"Clyfford Still in Context" • Hirshhorn Director and exhibition curator James T. Demetrian will review the exhibition with a slide-illustrated talk. Ring Auditorium.

**Thursday, July 19, at 7 p.m.**

Gallery Talk: "American Action Painting" • Curator of Paintings Judith Zilczer will lead a comparative tour, discussing paintings from the Still exhibition and works from the permanent collection that are representative of American "action painting." Meet at the Information Desk.

**Thursday, August 16, at 7 p.m.**

Gallery Talk: "Clyfford Still" • Join Director of Education Linda Powell for this gallery talk about Still and his work. Meet at the Information Desk.

**Sunday, September 16, at 3 p.m.**

"Clyfford Still: A Half-Century Later" • Robert Rosenblum, renowned art historian, author, and curator, will present his view of Still's distinct contributions as a painter. Ring Auditorium.

## FILMS

**Thursdays, June 7 and 14, at 12 noon**

*The New York School* • Barbara Rose's legendary examination of the roots and impact of Abstract Expressionism includes commentary by Clement Greenberg and Harold Rosenberg and overviews of works by de Kooning, Gorky, Gottlieb, Hoffman, Kline, Krasner, Motherwell, Newman, Pollock, Reinhardt, Rothko, and Still. Ring Auditorium.

**Thursdays, June 21 and 28,**

**at 12 noon**

*Abstract Expressionism* • Donald Judd compares works by de Kooning, Mondrian, Newman, Pollock, Rothko, and Still to dispute the association of the New York School with the term "Expressionism." Ring Auditorium.

## WORKSHOP FOR TEACHERS\*

**Saturday, June 23, 9 a.m.–3:30 p.m.**

The Changing American Art Scene • Participants will view and discuss the exhibition along with Abstract Expressionist paintings and Pop Art works from the museum's permanent collection. Gallery activities will provide suggested ways to connect these works with fine arts, social studies, and language arts curricula.

## ART EXPLORERS WORKSHOP FOR ADULTS\*

**Friday, June 29, 1–3 p.m.**

The Stillness of Color • A tour of the exhibition will be followed by a hands-on workshop in which participants will create environments using words, sound, light, and color-oriented meditation.

## IMPROV ART NIGHTS

**Thursdays, July 5, 12, and 19, 4:30–6:30 p.m.**

Stay Still • Children aged five to eleven and their adult companions will create imaginary landscapes to take home after examining the jagged patterns of color in Still's paintings.

## YOUNG AT ART\*

**Saturday, July 21, 10 a.m.–12 noon**

Climbing Clyfford's Canyons • In this storytelling and music workshop led by artist Nancy Ungar, children aged six to nine and their adult companions will explore the spaces in Still's paintings.

## NEW VOICES

**Sunday, September 9, at 3 p.m.**

Clyfford Still • Tour the exhibition with Kristen Hileman, a graduate student in art history at the University of Maryland. Meet at the exhibition entrance, second floor.

All programs are free.

## EXHIBITION TOURS

**Tuesdays–Sundays, June 26–September 16, at 1**

Meet at the Information Desk.

\*Preregistration required; call 202-357-3235, ext. 117, or email [merhibd@hmg.si.edu](mailto:merhibd@hmg.si.edu).



Smithsonian  
Hirshhorn Museum and Sculpture Garden



# ord Still

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Smithsonian  
Hirshhorn Museum and Sculpture Garden

## Führungen

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Sonntag, 11 Uhr

26. Januar: Thomas Kellein

2. Februar: Lutz Windhöfel

9. Februar: Eva Keller

16. Februar: Thomas Kellein

23. Februar: Anne Krauter

1. März: Thomas Kellein

8. März: Lutz Windhöfel

15. März: Anne Krauter

22. März: Eva Keller

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kunsthalle basel

Steinenberg 7  
CH-4051 Basel

Telefon 061-272 48 33  
Telefax 061-272 48 26

Täglich geöffnet 10–17 Uhr  
Mittwoch 10–21 Uhr

Während der Basler Fasnacht vom 9. bis 11. März bleibt  
die Ausstellung geschlossen.

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**26. Januar  
bis 22. März 1992**

**CLYFFORD STILL**

**CHÉRI SAMBA**

**kunsthalle basel**



Clyfford Still (1904–1980)

Die Sammlungen aus Buffalo und San Francisco

26. Januar bis 22. März 1992

Still gilt als Mitbegründer des Abstrakten Expressionismus in New York und hat die amerikanische Nachkriegsmalerei durch seine höchst originellen Farblandschaften geprägt. Als erster griff er seinerzeit zum appellativen Grossformat (Big Canvas), als Vorbild für mehrere nachfolgende Generationen bestand er auf der Autonomie des künstlerischen Selbst. Die Kunsthalle präsentiert erstmals in Europa eine Übersicht zu Stills Malerei mit Werken von 1934 bis 1974. Die Bilder stammen fast ausschliesslich aus den zwei amerikanischen Museen, in die der Künstler noch zu Lebzeiten umfangreiche Schenkungen eingebracht hat. Die Ausstellung reist von Basel aus nach Madrid (Reina Sofia) und Amsterdam (Stedelijk Museum), um abschliessend in Buffalo (Albright-Knox Art Gallery) und San Francisco (MOMA) Station zu machen. Am 5. 2. hält Franz Meyer einen Vortrag über Clyfford Still.



Clyfford Still 1944–G 1944

Chéri Samba

26. Januar bis 22. März 1992

Bereits 1989, bei der Pariser Ausstellung «Magiciens de la terre», fiel der 1956 geborene Afrikaner und gelernte Schildermaler Chéri Samba durch seine den Comics und Cartoons ähnlichen Bilder auf, die in bunten Farben und erzählenden Texten das Leben in Zaire moralisieren.

«Meine Arbeit ist ein Geschenk der Vorfahren», sagt Samba auf seinem Bild, das «Die Hoffnung erhält uns am Leben» betitelt ist. Es zeigt den Weg vom afrikanischen Hungerleben zu den wohlthuenden Reisen nach Frankreich als eine Spirale, die der Künstler mit einem strahlenden Gesicht auf den Schultern hält.

Die Kunsthalle stellt im Skulpturensaal eine Auswahl der Werke aus dem letzten Jahrzehnt vor, die zuvor im Londoner ICA und im Frankfurter Portikus zu sehen war. Ein Teil der Ausstellung muss aus technischen Gründen bereits am 15. 3. schliessen.

Wir zeigen zu Chéri Samba den Film «Maîtres des Rues» (29. 1.), und am 26. 2. wird Jean-Hubert Martin mit Bezug auf Samba über die Situation der afrikanischen Kunst sprechen.



Chéri Samba *L'espoir fait vivre* 1989

**Mi. 29. 1. 1992****Filabend: Chéri Samba**

«Maîtres des rues» (Dirk Dumon, Jean-Pierre Jacquemin, Belgien 1989, 52 Min.; französische Originalversion)

Die «Maîtres des rues» handeln von den «peintres populaires» in Zaire, zu denen auch Chéri Samba gehört. Mit ihren Werken zieren sie die Wände von Bars, Restaurants und Einkaufsgeschäften. Sie greifen darin politische und soziale Probleme auf, setzen aber auch mythologische Inhalte und persönliche Visionen um.

**Mi. 5. 2. 1992****Vortrag: Franz Meyer, Zürich**

«Clyfford Still – Das Erhabene und das Selbst»

**Mi. 12. 2. 1992****Tanzperformance mit der New Yorker Gruppe  
Dendy Dance**

Dendy Dance gehört zu den witzigsten und qualitativsten New Yorker Tanzgruppen, die in ihren Stücken sozialen Problemen im persönlichen wie globalen Bereich nachzuspüren versuchen. Mark Dendy stellt mit einer fünfzehnköpfigen Truppe sein neuestes Programm «Pulse» in der Kunsthalle vor.

Wir danken der Basler Kantonalbank für die grosszügige finanzielle Unterstützung.

**Mi. 19. 2. 1992****Konzert: Morton Feldmans «Three Voices»  
mit Beth Griffith**

In Zusammenarbeit mit der IGMN präsentiert die Kunsthalle ein Konzert mit der Sopranistin Beth Griffith. Zur Aufführung gelangt das Werk «Three Voices» für Sing-

stimme und Tonband von Morton Feldman, der u. a. die Musik zu Hans Namuths filmischem Porträt von Jackson Pollock geschrieben hat. Die Interpretin hat das Werk zusammen mit Feldman einstudiert.

**Mi. 26. 2. 1992****Vortrag: Dr. Jean-Hubert Martin, Paris**

«Y a-t-il des artistes africains?»

Mit der Ausstellung «Magiciens de la terre» hat der ehemalige Direktor der Kunsthalle Bern und des Pariser Centre G. Pompidou im Jahr 1989 erstmals einer breiten Öffentlichkeit das künstlerische Schaffen in Drittweltländern vorgestellt. Im Zusammenhang mit dem Werk Chéri Sambas beschränkt sich J.-H. Martin auf Aspekte der zeitgenössischen Kunst in Afrika. Der Vortrag wird in französischer Sprache gehalten.

**Mi. 4. 3. 1992****Architekturvortrag: Dr. Thomas Bock**

Seit 1989 ist der Architekt Thomas Bock Professor an der Universität Karlsruhe und Leiter der Abteilung Automatisierung im Baubetrieb. Seine interdisziplinäre Forschung, die Gegenstand seiner Ausführungen ist, widmet sich dem Einbezug neuer Technologien in die Bauindustrie, wie beispielsweise der Fertigung von Bauten vermittels Robotern.

**Mi. 11. 3. 1992****Fasnacht**

Die Kunsthalle bleibt vom 9. bis zum 11. März 1992 geschlossen.

Mittwochabend in der Kunsthalle

20.30 Uhr

Mi. 18. 3. 1992

Literatur in der Kunsthalle: Tadeus Pfeifer

Der in Basel lebende Schriftsteller Tadeus Pfeifer liest aus seinem neuen Gedichtband «Das Echo von Bois-Râteau» und eröffnet damit eine neue Reihe von Veranstaltungen in der Kunsthalle, die im Herbst 1992 fortgesetzt wird.

Der Basler Kunstverein freut sich,  
Sie und Ihre Freunde zur Eröffnung der  
Ausstellungen

**CLYFFORD STILL**

**CHÉRI SAMBA**

am Samstag, dem 25. Januar 1992,  
um 18 Uhr  
in die Kunsthalle Basel  
einzuladen.





# Clyfford Still

Paintings, 1944–1960



The exhibition, which is on view through September 16, is sponsored by the Robert Lehman Foundation, Inc., The Glenstone Foundation, and by Robert Lehrman, with additional support from Mr. and Mrs. J. Tomilson Hill, The Mnuchin Foundation, and The Steven T. Mnuchin Foundation. Special funding has been provided by the Holenia Trust in memory of Joseph H. Hirshhorn.

The Secretary of the Smithsonian Institution  
and The Director of the Hirshhorn Museum  
and Sculpture Garden cordially invite you to the  
preview of the exhibition

**Clyfford Still: Paintings, 1944–1960**

on Wednesday, June 20, 2001

from 6:00 to 8:00 p.m.

Hirshhorn Museum and Sculpture Garden  
Independence Avenue at Seventh Street, SW  
Washington, D.C.

R.s.v.p. if attending. This invitation admits two  
and is nontransferable.

STILL, ELYFFORD

ARTISTS FILE

**1948-C**, 1948, oil on canvas, 80 7/8 x 70 3/4 in. (205.4 x 179.7 cm).  
Hirshhorn Museum and Sculpture Garden; Joseph H. Hirshhorn  
Purchase Fund, 1992.



Clifford Still, American abstract painter, has given 28 of his paintings to the permanent collection of the San Francisco Museum of Art, according to Henry T. Hopkins, who made the announcement on behalf of Still and the board of trustees. The paintings, which cover most of the artist's creative life from 1934 to 1974, are presently being photographed for a catalogue being prepared for the exhibition of the works scheduled for January, 1976, as the first presentation in the museum's Bicentennial program emphasizing the contribution of California art to the nation.

L.A.T. Co.



6/1/75



THE NEW YORK TIMES

November 16, 1979 JAN - 9 1980

LOS ANGELES COUNTY

# Art: Clyfford Still Show at Met

By HILTON KRAMER

**F**OR the large public that has long been familiar with, and greatly admiring of, the paintings of the American Abstract Expressionists, the work of Clyfford Still has tended for some years to occupy an odd and somewhat elusive position. Mr. Still is universally recognized as one of the major figures of the Abstract Expressionist movement. Without question, he belongs to the small band of painters who decisively shaped its esthetic premises in the 1940's. Yet his paintings have proved remarkably difficult to see in any significant quantity.

Isolated examples are available, to be sure, in many museum collections, and two institutions — the Albright-Knox Gallery in Buffalo and the San Francisco Museum of Modern Art — are repositories of large collections. But elsewhere, and most especially in New York, a comprehensive knowledge of his work has been difficult to come by. Mr. Still has exercised a very strict and deliberate control over the showing of his paintings, and until now he has not favored us with a comprehensive view of them.

For this reason, the huge exhibition of Mr. Still's work opening tomorrow at the Metropolitan Museum of Art will be something of a revelation even for people otherwise intimately acquainted with the art of the New York School. This is a big show, consisting of 79 paintings. Many of these are enormous in size, and no fewer than 63 have never before been publicly exhibited. Needless to say, the selection is largely Mr. Still's. At the age of 75, he has finally confided to the New York public his personal view of his own accomplishment.

The earliest painting in the show is dated 1942; the latest, 1978. Yet, once we are past a few small paintings from the early 40's, dates hardly matter. Mr. Still's art cannot be said to have undergone an interesting or significant "development" since the mid-40's when all of its basic premises were fully stated. Since then, he has modified his color, introducing more "light" into the darkness that formerly dominated his painting, but he has altered few of his ideas.

Foremost among these is a sense of scale that confers on each painting an illusion of boundlessness. Space in a Still painting is conceived to be infinite in its dimensions, and everything else in the work — every variation of shape and color and texture — serves to rein-

force this initial impression of immensity, this sense of a vast, untethered, somewhat unearthly space without fixed boundaries. At times this illusion of boundlessness may suggest certain parallels with landscape space, or the space of the heavens, but such "readings" of Mr. Still's work are largely beside the point — an attempt to reduce something visionary and imaginary to something easy and familiar.

This visionary space, inhabited by immense structures of jagged, flame-like forms, is one of the truly original inventions of modern painting. It could not have been achieved without greatly expanding the physical dimensions of painting itself, and Mr. Still has been justly honored as one of the painters — and one of the first — to move beyond the easel in the search for a mural-size art which, since the 40's, has established itself as one of the norms of abstract art. In this respect, as in others, Mr. Still has contributed much to the vocabulary of abstract painting as it is now conceived.

As a historical exhibition, then, the Still show does indeed tell us a good deal about the transformation of painting in our time. But removed from its historical role and considered strictly as an artistic phenomenon in itself, Mr. Still's art is curiously limited. Despite the outsize scale on which he works, the artist does not impress one as an outsize talent. His sensibility strikes one as crabbed, even small-minded, and woefully Puritanical in its fundamental attitudes toward the medium in which he works. It has often been observed that of all the Abstract Expressionists, Mr. Still is the least indebted to European — especially French — precedents. This, certainly, is part of his originality, but in an exhibition as large and repetitious as this one, we are reminded of what this originality has cost him.

Among much else, it has inhibited the possibility of growth. Even the notable changes in Mr. Still's use of color in the last 20 years have not been allowed to affect its fundamental form. All questions of pictorial form seem to have been settled for Mr. Still, once and for all, in the late 40's. Since then, he seems never to have questioned anything — least of all, his own ideas. This is not the mark of a large and adventurous mind.

The effect of all this on the current exhibition is not a happy one. The truth is, this exhibition is far too large for its essential content. Mr. Still is a painter whose work will always enjoy a respected place in the history of modern art, and everyone with a serious inter-

est in modern painting will want to see this exhibition, which remains at the Met through Feb. 3. But only a master on the order of Monet or Matisse could sustain a show as vast as this one. Now that we can see Clyfford Still's work at full scale, we can see for ourselves whether or not he is an artist in this class. I wonder if I am alone in doubting that he makes it.



# Acquisitions From an American Abstract Giant

By Thomas Albright

**HENRY HOPKINS**, director of the San Francisco Museum of Art, has just negotiated one of the most important acquisitions in Bay Region history: The gift of 28 paintings, by Clyfford Still, that span 40 years of his work.

These paintings, with three additional ones, will form the first exhibition in the museum's ambitious schedule of Bicentennial activities which begins next January, after which they will be permanently installed in the so-called "Arch Gallery." I saw most of these works early last week as they were ranged around the gallery to be photographed for a full-dress color catalogue. Never have I been so excited, so profoundly moved, by a collection of canvases covered with paint.

A press release announcing the acquisition refers to Still as "one of the giants of American abstract painting," but he is really THE giant. Pollock, Kline, de Kooning, Rothko, Newman — the work of all these pioneers of post-War abstract painting (with the exception of Reinhardt) which once seemed so devastating, seems somehow to have mellowed with the years; their vast expanses of canvas seem to have grown smaller, accommodating themselves to the comfortable scale of the art history texts. The impact of Still's painting, however,

IN SECURING this gift from Still, Hopkins and the museum have met the exacting standards of the century's most uncompromising artist, and one of its most complex and enigmatic personalities. An outspoken critic of the Art Establishment throughout his career, Still has steadfastly refused to show, sell or give away his work except under his own stringent conditions.

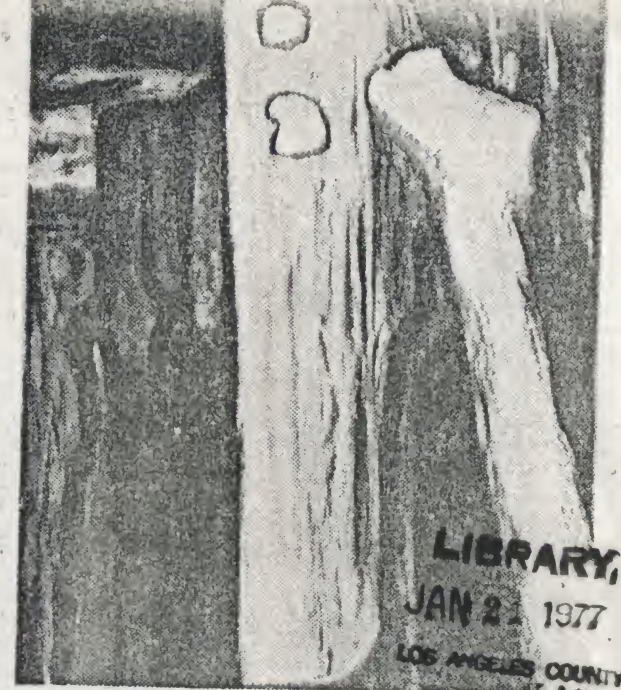
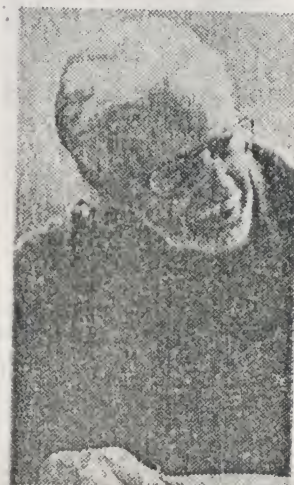
Living in the countryside of Maryland, in determined isolation from the New York art world, for the past 14 years, Still has not exhibited in a private gallery since 1969 (he has shown in private galleries only five times in his entire career); his last one-man museum show was at the Institute of Contemporary Art in Philadelphia in 1963.

Still has been known to refuse sales to collectors who fell short of his standards, and his only other gift to a museum — a collection of 33 paintings which he donated to the Albright-Knox galleries in Buffalo, New York, in 1963 — carried the same conditions that his gift to San Francisco does: The paintings must be permanently kept together, and a catalogue published to document and reproduce each work.

Taking into account the relatively small space the San Francisco Museum has to allocate toward a norma-

the most sweeping, powerful paintings that he has ever done, with a richness of color and texture that link it to the work that Still was doing in the early 50s, although the collection also belies the impression Still's painting has progressively "thinned out" during the past two decades; in fact, it shows that he has alternated between rich, thickly troweled textures and more thinly applied pigments, surrounded by large areas of bare canvas, through much of his career.

The earliest of these 28 paintings was done in 1934. Its subject is a striding male figure, painted in austere, earthen colors and a broad, expressionistic style that has remote resemblances to the paintings of Soutine, but which looks ahead (somewhat



CLYFFORD STILL ACQUISITION

colors. One can detect certain analogies in these paintings, too — to Marsden Hartley, to Orozco and Picasso — but, as Hopkins observes, the history of Still's "influences" is almost entirely a story of successive rejections of influences. If anything, the forms in these paintings, and in those that follow, resemble gigantic enlargements and intensifications of details from earlier works.

By 1942, only a geometric shape recalling the stylized motifs of Northwest Indian art remains as a figurative reference point, combined with a jagged line that slices through an austere color ground like a raw nerve; Hopkins said that Still refers to this linear force, which assumes increasing importance in his later paintings, as a "life-line," but he emphasizes that this is the only symbolic reference that Still will volunteer about his work.

They are supplanted by a new esthetic wherein traditional concepts of "beauty" and "ugliness" are replaced by the grandeur of a raw and elemental Thereness which, at the same time, is transcendent in its implications. It is a presence of jagged, shredded, opaque forms and seabrous or sodden colors and textures which are, paradoxically, agitated and convulsive in their internal movements, and awesomely still in their totality.

★ ★ ★

THERE IS little point in going into further detail here about a collection of paintings that will not be displayed publicly for another seven months and which, at any rate, are totally impregnable to the assaults of the written word. Suffice to say that it includes several major works that Still completed during his years in San Francisco, and as rich a cross section of his later



week as they were ranged around the gallery to be photographed for a full-dress color catalogue. Never have I been so excited, so profoundly moved, by a collection of canvases covered with paint.

A press release announcing the acquisition refers to Still as "one of the giants of American abstract painting," but he is really THE giant. Pollock, Kline, de Kooning, Rothko, Newman — the work of all these pioneers of post-War abstract painting (with the exception of Reinhardt) which once seemed so devastating, seems somehow to have mellowed with the years; their vast expanses of canvas seem to have grown smaller, accommodating themselves to the comfortable scale of the art history texts. The impact of Still's painting, however, remains as volcanic, awesome, exhilarating and mysterious as ever.

Each painting confronts one anew with a fresh shock of revelation, a surge of elated energy and release — and a certain anger and resentment, too, toward the lofty absoluteness with which they tower above the world of relative values and judgments within which criticism normally functions, a perverse urge to cut them down to mortal size. But the paintings remain impervious to challenge, and one leaves these works with the same feeling that Still imparted to his strongest students during those explosive years when abstract expressionism swept through the California School of Fine Arts here in the late 40s — with the conviction that art can be one of the mightiest of forces and that, given the unswerving commitment and discipline that Still's work reflects, anything is possible.

Still has been known to refuse sales to collectors who fell short of his standards, and his only other gift to a museum — a collection of 33 paintings which he donated to the Albright-Knox galleries in Buffalo, New York, in 1963 — carried the same conditions that his gift to San Francisco does: The paintings must be permanently kept together, and a catalogue published to document and reproduce each work.

Taking into account the relatively small space the San Francisco Museum has to allocate toward a permanent one-man installation, Still has agreed to an arrangement whereby approximately one-third of the paintings will be publicly displayed at any one time; they will occupy walls that are being constructed in front of the existing ones, which will hold the paintings not on view, and be accessible to viewing by students and scholars by special arrangement. The paintings will be rotated every three or four months, Hopkins said.

★ ★ ★

STILL has clearly selected these 28 works with meticulous concern for illuminating the main lines of his development, and they emphasize a number of significant points. By far the most important one is that Still, now 71 years of age, is still painting, and — as Hopkins points out — not at all in the manner of an artist who has passed the peak of his career. Indeed, a monumental work that dates from 1974 is one of

its subject is a striding male figure, painted in austere, earthen colors and a broad, expressionistic style that has remote resemblances to the paintings of Soutine, but which looks ahead (somewhat



CLYFFORD STILL

uncannily) to the Bay Region Figurative style that grew up as a reaction against Still's influence in the early 50s, much more than it looks back. In this painting, Still states the theme that he has continued to develop more and more metaphorically and abstractly in his art, and pursued with unyielding single-mindedness in the conduct of his life: The lone individual moving with lowering self-confidence through a neutral environment which becomes whatever one chooses to make it.

Distinct lines of continuity link this painting to the more abstract works of the late 30s that follow, but the human form gives way to massive, bone-like shapes in dramatically contrasting

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Certain tenuous allusions to figure or landscape lingered in Still's painting up until the work he did when he came here to teach in 1946, but for all practical purposes, his paintings of the early 40s are overwhelmingly abstract. Working in almost total isolation — at Washington State University; in Saratoga Springs, New York; and in Oakland, where he lived while working with the aircraft industry during the early years of World War II — Still had arrived, by 1943, at a style that was more radical in its abstraction and more sweeping in scale than the work of any "New York School" artist at that time, and more revolutionary in its expression than the work of any other American painter.

The niceties of drawing, the sensuousness of métier, the decorative qualities of color, the dynamics of composition and of forms interwoven with space — all rapidly vanished from Still's paintings of the 40s.

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THERE IS little point in going into further detail here about a collection of paintings that will not be displayed publicly for another seven months and which, at any rate, are totally impregnable to the assaults of the written word. Suffice to say that it includes several major works that Still completed during his years in San Francisco, and as rich a cross section of his later paintings as is practicable in the case of an artist for whom each work is clearly a unique way-point along a trail that leads deeper and deeper into the recesses of his own being.

For, ultimately, the basic subject of Still's paintings is art — not art history, which is the subject of much of the art one sees today — but, in the words of Harold Rosenberg, the process of "engagement" by which, through constant gnawing and hacking, "a mind is created." People have generally found almost anything easier to deal with than the stark confrontation of a work of art on the terms which governed its creation, and so they are eager to surround art with "interpretation" "analyses," and a host of other crutches which have mushroomed into a gigantic superstructure of devices designed to make art more comfortable — and profitable.

Within the framework of

See Page 34



# Clyffo Still Canvases

*Continued from Page 33*

this superstructure. Still's painting has been generally misunderstood and his attitude has been considered arrogant and prima donna-ish. When he was teaching here in the late 40s, the surface appearance of his work was widely imitated; after he moved to New York in 1950, his work was a major influence on Barnett Newman and others who developed the "color field" school of abstract painting.

Nothing, however, could be further from the spirit of Still's art than imitation, unless it is the concept of a "school" or an historic "movement." Still has said of the latter group of artists that they are "preoccupied with the search for mere esthetic devices and means," whereas his concern is "with the origins of ideas"; one sees in his work a frequent return to earlier concepts, coupled with a constant development from them — the artist as his own tradition and historic reference point.

Similarly, most of the mystery that has come to surround Still's personality resolves into perfect logic if one draws a proper distinction between the "art world," with its commercialism, politicking and rat-race competition for prestige and glory, and the organic process of growth and development that is fundamental to art itself. Still has always been highly conscious of the fact that what passes for "success" in the art world is more dangerous than "failure"; aware of the stature of his work, he can afford to call his shots, and has; aware that the only place where success or failure has any real meaning is in the studio, he can be indifferent if others refuse to accept his terms.

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STILL'S notorious "demands," his legendary aloofness, resistance to interviews and attacks on critical exegesis of his work

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STILL'S notorious "demands," his legendary aloofness, resistance to interviews and attacks on critical exegesis of his work — even the most favorable — are really nothing more or less than an attempt to assert that the "art world" must revolve around art and the artist, rather than the other way around, and to reaffirm the primacy of the visual experience over the verbal.

"Still is an educator and a moralist," says Hopkins. "I can't think of any other artist who has more carefully controlled his work, his life and his own destiny."

Hong Kong

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# Instant Art Defined By Clyfford Still

By DAVID L. SHIREY

In this age of instant history, artists, like movie stars, are made overnight and are just as quickly forgotten. Their art, which is more often novelty than innovation, is suddenly canonized, only to be excommunicated soon after. Clyfford Still, now 66 years old, calls the artists of today "popes and cardinals who float to the top because they're lightweight."

Still himself is a heavyweight of the modernist spirit, one of the celebrated pioneers of abstract expressionism, who did not float right to the top. Until 10 years ago, Still says that most people considered him a "primitive, clumsy piece of nonsense coming out of nowhere."

Even though Still's only concern all his life has been "my freedom," never a meal ticket, his canvases are now at a premium on the art market. One recently brought \$60,000 on the Parke-Bernet auction block and some fetch as much as \$80,000 a canvas.

## An Influential Innovator

As for recognition, Still is now esteemed as one of the most influential innovators among the abstract expressionists and there are few dealers, collectors and curators who have not beaten a path to his door for pictures and exhibitions. One is Joseph Hirshhorn, the well-known philanthropist and collector, who just purchased, it was recently reported, several Still canvases for a special Still room in his new Washington museum, now under construction.

Still received little attention because he never carried favor for it and sometimes spurned it downright. When the Whitney Museum offered him a "little left-over space" to put a canvas of his in a group exhibition, he categorically refused. The Museum of Modern Art "lived around the corner from me for 10 years," he says. "I didn't go to them and they didn't come to me." Even when Mark Rothko and Barnett Newman, fellow abstractionists, told him he "should stick my fist in the public's face" and "lead the parade down Fifth Avenue," Still answered: "I'd never die for a status symbol."

Still rarely grants interviews, but when he does, he doesn't miss a chance to cut loose on the art world. In a recent interview at his home in Westminster, Md., where Still moved more than 10 years ago to get away from New York, "that miasma of evil, culture quacks and charlatans," Still denounced museums as the "biggest fraud ever perpetrated on the American scene," art critics as "bonehead bullies and Vassar-ettes," and collectors as "boobs who usually never buy anything until it's famous."

## Refuses Contracts

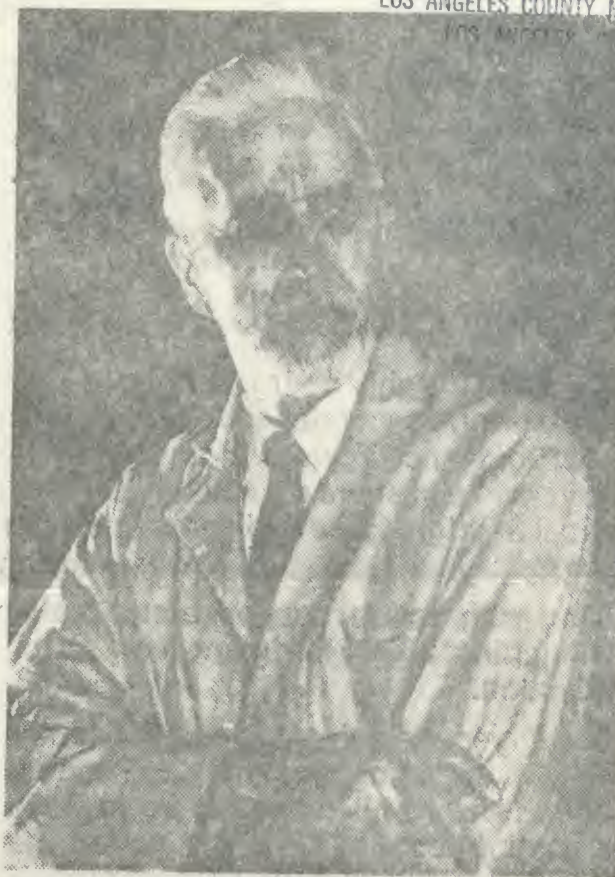
Dealers, he says, "have a revenge which is vicious if you don't let them love you." He occasionally turns his scorn on art itself and condemns such contemporary movements as pop and earth art, which are, respectively, a "mutual conning for the masses" and "something farmers have been doing better for years." His greatest nemesis—one that almost haunts him—is the Bauhaus, "that totalitarian tyranny that led to much of the worthless prerab art we see today."

To get away from the art world, Still not only moved to his present Victorian colonnaded house in the country but also has repeatedly refused gallery contracts and has rarely ever shown his paintings. His show at New York's Marlborough Gallery last year was his first exhibition in New York City in 18 years. He has slammed his door in the face of many dealers and once bodily threw one out. He has preferred to keep his canvases for himself and throughout the years has allowed only 150 onto the market. "I occasionally sell when I badly need the money," he says.

## Recalls Canvases

Most of Still's house is occupied by his works, dating from 1923 to the present. More than 2,000 oils on canvas, some as long as 15 feet, pastels, drawings and lithographs are stacked up to the high ceilings and piled up on the floors. Since a still canvas can bring as much as \$80,000, the probable value of his works is, he says, about 60-million.

As Still walks through the



Sandra Still

Clyfford Still at his home in Westminster, Md.

house, he touches a canvas on the wall or pulls one from a stack or pile, always with delicacy, and says: "This is from my early years in the West." "This is from 1946. Now you know where a lot of the artists got their ideas!"

Without a visit to Still's house, it is impossible to get an idea of his total work. "To understand Beethoven, you have to hear more than one sonata," says Still. "It's only by seeing the totality of a man's life that you can get a measure of it." The only measure anyone can get now is through an occasional picture in museum or by a visit to Buffalo's Albright-Knox Gallery to which Still gave 31 canvases in 1959 on the condition that they always hang together, without other artists' canvases. "I don't like cross-section minestrone," he says.

Still would have given other works that he had lent to the gallery if he had not heard that they were lying in water in a storage bin. He recalled the paintings. "No one kicks my works in the shins," he admonishes, running his hand through his shimmering white hair and flashing his bright hazel eyes. Once Still thought a fellow artist had in some way kicked one of his canvases in the shin and Still stalked into the

artist's house and cut his own canvas out of the frame with a knife. "I'd rather let my work burn than let certain people have it," he insists.

It is only natural that Still would want the credit that he believes is due him: that history recognize how he as a teacher from 1946 to 1950 changed the San Francisco School of Fine Arts from a monastery of academics into one of the most important art schools in the country; that his first shows in New York in the late 40's at the gallery of Peggy Guggenheim, his first mentor, and Betty Parsons be adjudged for their pivotal pictorial importance and that influences be properly determined. "The stakes for such truth are high—immortality," he says.

Whatever course history may take, Still continues to paint. "I'm breathing, by God!" he exclaims. "I have enough pictures in me for 15 lifetimes. I make two and they roll 4 and then 8. I'm never completely satisfied and must go on to the next picture. In my studio a man can build his own soul." And Still still signs that soul, his paintings, with his first name, a habit that he picked up when he was young so as not to embarrass his parents that he was an artist.



## ART

STILL AND BEUYS EMERGE  
FROM THEIR REPUTATIONS

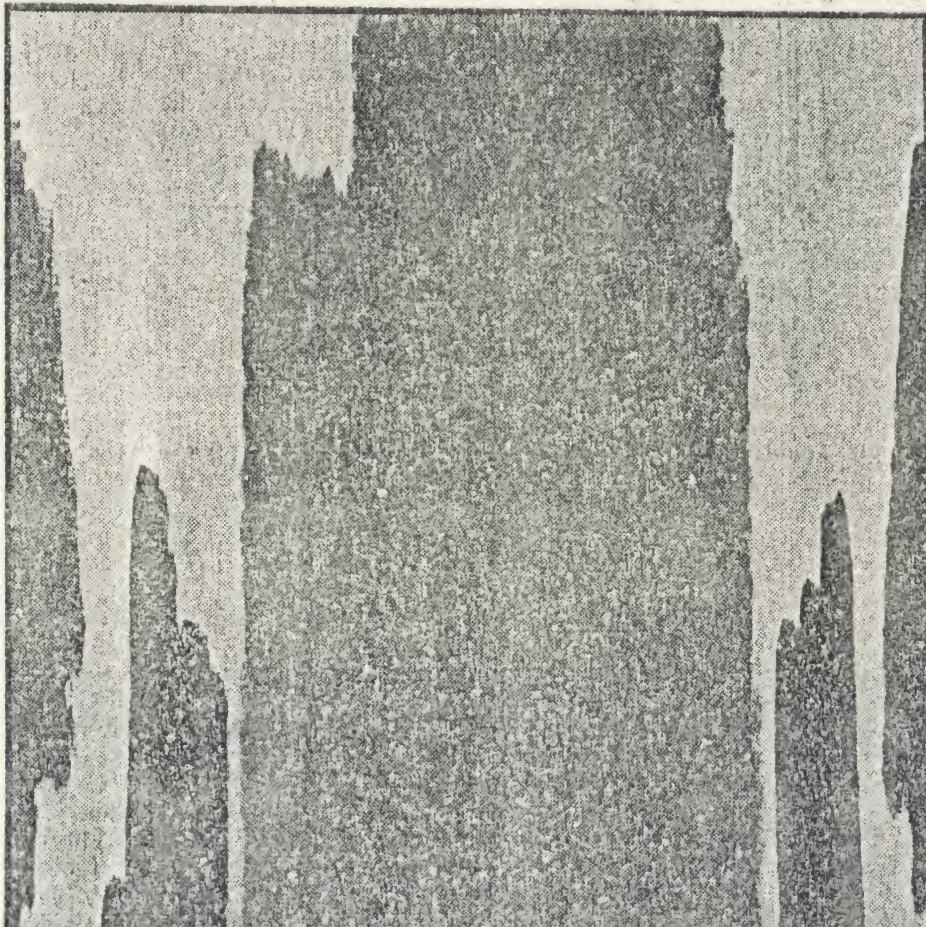
BY WILLIAM WILSON

**N**EW YORK—Clyfford Still at 75 is counted among the bulwarks of American Abstract Expressionist painters. Joseph Beuys at 58 is held to be Germany's premiere performance and process artist.

It is hard to imagine talents more different. They do share significant ground as men whose reputations loom in almost embarrassing disproportion to first-hand experience of their works. For decades, Still has exercised an exquisite feistiness about where he will show and under what conditions. Offered an optimum opportunity at the Metropolitan Museum of Art, he succumbed to a huge 79-work retrospective that remains on view to Feb. 3. It is by all odds our broadest, deepest look at his monumental abstractions back to 1942. More than 60 never have been shown in public and some, like an all-yellow work installed on a black wall, achieve dimensions of 10 x 14 feet.

We are unquestionably in the presence of a major influence on the course of abstract painting on both coasts. (Still lived and taught in San Francisco. The Museum of Modern Art there has one of the few significant holdings of his work, a gift from the artist.)

He came in on the structural ground floor of the movement. Big, vertically sharded compositions are key integers in overall compositions that seem to go on beyond the borders of canvases. The once-influential critic Clement Greenberg bracketed Still with Jackson Pollock as a major innovator from the heyday of Peggy Guggenheim's "Art of This Century" gallery.



**I**n the case of Joseph Beuys, the largest part of the audience still is grappling with the initial question. Like Still, Beuys' works are better known by reputation than experience. Now the Guggenheim Museum has organized a major survey of this thoroughly strange, widely influential career, on view through next Sunday in individual objects and relics of his performances.

By all odds, the artist is a charismatic personality instantly recognized in the art world by his vestlike utility jacket, working pants, heavy shoes and unmistakable skull-like face topped by a fedora.

Beuys (pronounced to rhyme with "Joyce") has been styled variously as a humanist along the lines of Da Vinci, a shamanistic celebrity surrounded by art groupies, a teacher with almost messianic qualities and—invariably in the politics-saturated ambiance of German art—an idealist revolutionary.

The works on view at the Guggenheim tell another story. If you can imagine the ambiance of a museum commemorating the Nazi death camps, you have a good handle on the feel of Beuys' work. It is so self-evident that I heard people in the galleries mumbling "Auschwitz."

The work is consistently the mournful, pathetically disbelieving expression of someone doing obsessive penance.

Beuys was a German fighter pilot during World War II. He was shot down repeatedly, finally in the Crimea, where he was rescued by Tartars. They covered his nearly frozen body in fat and wrapped him in warm felt.



of Still's reputation and acts as a corrective. Art people who have not seen his work in depth tend to caricature it as always of high quality but distressingly homogenized.

The prototypical Still consists of shapes rising or falling from top and bottom framing edges. They appear as thorny, tattered flames often outlined with another color. They have roughly the effect of layers of weathered posters woven together as if they were tapestries.

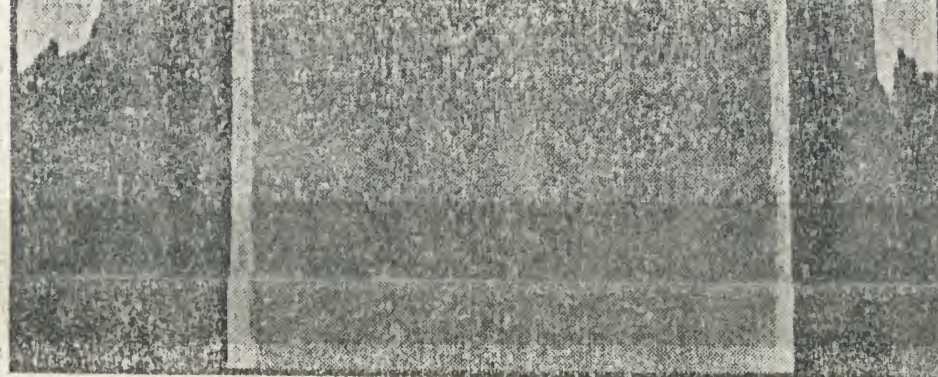
The Metropolitan exhibition shows Still more varied in form and quality than his stereotype. We see works that are unexpectedly bilaterally symmetrical and others with floating, ovoid forms. A certain density of color and shape associated with Still is contradicted by canvases that are bare save a few nervous shapes bolting across the surface. They are markedly uncharacteristic, but they are also pretty bad paintings, aside from their relative audacity.

The artist proves his reclusiveness was not a ruse to allow a mediocre talent to exist on an illusory mystique, but leaves us wondering precisely why reclusiveness was necessary.

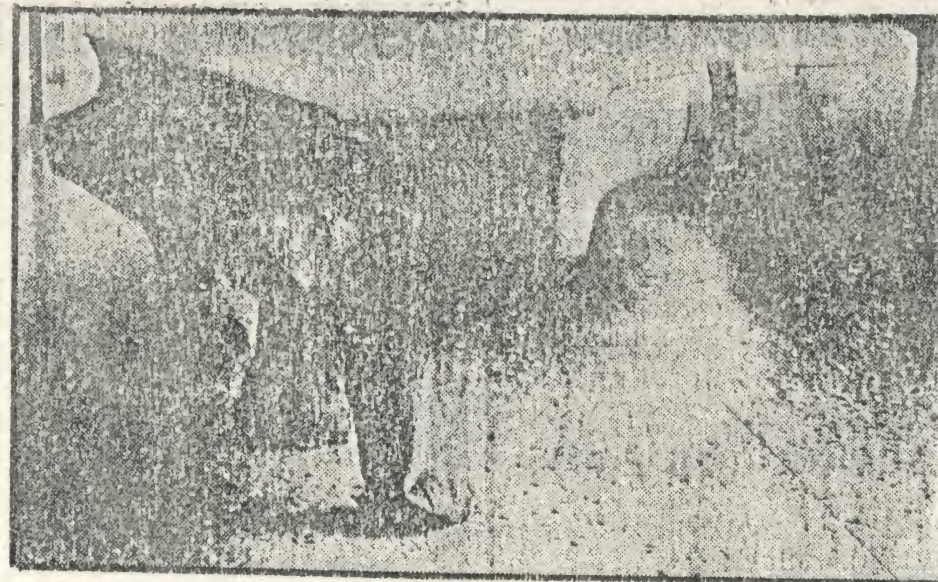
Anybody has the right to be shy or avoid notoriety if he doesn't like it. Still, however, has contributed notes and letters to the catalog suggesting he saved something artistically precious by keeping his distance from an art scene he cordially detests.

The fact—or irony—is that Still's work could not be more mainstream if he had spent his career camped in the lobby of the Museum of Modern Art. It resonates with the influences and subtle artworld tactics.

Even with its demonstration of variety, this is an art that has grown less than a



*In top photo, Clyfford Still's "June 15, 1973" is part of retrospective at Metropolitan. Below, Joseph Beuys' "Infiltration" at Manhattan's Guggenheim Museum.*



*Barnett Newman or Mark Rothko.*

Once we have taken in Still's capacity to impress us with thunder and lightning effects, we find an art operating within limited structural parameters. It is generally brittle, authoritarian and unemotive save for the expression of a kind of paranoid

angst. Art that is supposed to affect us as among the last survivors of existential individualism winds up being an ultimate demonstration of professionalism.

It took 30 years from the time Still began making his kind of art until the public recognized that, like it or not, it is art.

materials along with wood, copper, honey, and dead hares. He ascribes elaborate metaphorical meaning to the materials, but they come across with consistent sameness. One characteristic work consists of a pile of gray felt suits near big loops of copper. The association of executed prisoners is inescapable.

"The Pack" consists of a beat-up VW van disgorging 20 sledges equipped with a roll of felt, a portion of fat and a flashlight. It is a fantasy of escape and survival.

"Tallow" is immense blocks of the stuff Beuys had cast in a concrete underpass. The results are partly as metaphysically transcendent as icebergs, partly as disturbing as countless bodies rendered to candlewax.

Once a local artist went tragically insane. She began sending bundles of old letters, handkerchiefs and whatnot to her friends, wadded and tied with string. To her they embodied complex meanings and were intended as gifts to please the friends. The recipients experienced only distressing, mad disorder.

Beuys' work comes close to this imploded, near-autistic level without, however, appearing crazy. It has the character of fervid moral exhortation often leavened with desperate humor as in "Infiltration—Homogen for Grand Piano." The instrument is shrouded in felt with red crosses attached to the sides.

It looks like an artistic instrument converted into a prehistoric hippopotamus that is to be pressed into service as an ambulance.

The Still exhibition unquestionably is art but its power to move us has grown limited. Beuys' work is questionable art but expresses our times' brutal psychic slide back toward alluvial darkness, its need for compassion and idealism. □



STILL, CLYFFORD

ONE-MAN

May 18, 1975

## Coast Museum Gets Clyfford Still Art

By LACEY FOSBURGH  
Special to The New York Times

SAN FRANCISCO, May 17—In a rare move, Clyfford Still, the 72-year-old pioneer of abstract expressionism, long renowned for his isolationist stand toward the East Coast art world, is donating 28 of his major works to the San Francisco Museum of Art, Henry Hopkins, director of the museum, disclosed here yesterday. The tall, white-haired artist, known for mammoth canvases and broad, dark sweeps of color, has released so many works only once before and has had only two exhibitions in recent years.

Mr. Hopkins, describing the works in the gift, said: "They cover the full range of the man's creative life from 1934 to 1976."

The artist, Mr. Hopkins pointed out, originally brought the abstract expressionist movement to the West Coast in the late nineteen-forties, when "rejecting New York City," he came here and taught for two years at the California School of Fine Arts.

### Contemporary of Pollock

Mr. Still, a contemporary of Jackson Pollock, Mark Rothko,

Willem de Kooning and Robert Motherwell, has insisted for the last three decades, publicly and often angrily, that to be identified with the Eastern art world was to be threatened, as he put it, with decadence and trivia.

He grew up in the state of Washington and first visited New York when he was 20 years old. He lived there off and on during the forties and the fifties, but never had a New York gallery. He never had a dealer, has avoided collectors and has kept more than 1,500 of his paintings in the large red brick mansion where he lives in New Windsor, Md.

It is not altogether surprising, therefore, sources in the art world here said yesterday, that Mr. Still should give to a Western museum works that have rarely been seen publicly in the East. By creating such a large collection here, Mr. Hopkins pointed out, the artist is controlling to a very large extent the fate of his work.

Heretofore the only museum with a large number of Still paintings had been the Albright-Knox Gallery in Buffalo.

Mr. Hopkins said here yesterday that his negotiations with the artist began more than

a year ago when Mr. Still was visiting San Francisco. The director asked if he could visit the artist at his studio in Maryland. He was hoping to persuade Mr. Still to have an exhibition here.

### Rejected Exhibition

When, during his first visit to Maryland, Mr. Hopkins mentioned a show, the painter promptly rejected it. There's an old fear among artists, Mr. Hopkins recalled the artists having told him that to have a major exhibition is to admit, in effect, that one has nothing left to paint.

He did suggest, however, Mr. Hopkins recalled, that he might give the museum some paintings, "eight or nine."

The 28 paintings will go on display in early January, and thereafter one-third of them will be on permanent display, changing at four-month intervals.

In return, Mr. Still, who could not be reached for comment yesterday, wanted only two things—that the museum produce a major photographic catalogue of his paintings and that serious art students always have access to the entire collection.

LIBRARY,

JAN 21 1977

LOS ANGELES COUNTY

CLYFFORD STILL 6/4 - 7/3/88

# Albright-Knox Art Gallery

## NEWS RELEASE

1285 Elmwood Avenue

Buffalo, New York 14222

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JUN 14 1988

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MUSEUM OF ART

FOR IMMEDIATE RELEASE

### CLYFFORD STILL: 33 PAINTINGS FROM THE COLLECTION

ALBRIGHT-KNOX ART GALLERY  
JUNE 4 - JULY 3, 1988

BUFFALO, N.Y. -- Clyfford Still: 33 Paintings from the Collection will be on view at the Albright-Knox Art Gallery from Saturday, June 4 through Sunday, July 3, 1988 in the Special Exhibition Galleries. The exhibition will be installed by Michael Auping, chief curator of the Gallery. The Albright-Knox has the largest public collection of works by Clyfford Still and this exhibition offers a rare opportunity to study the work of this giant of post-war art. The exhibition spans a 26-year period in Still's career from 1937 to 1963 and features 31 paintings donated to the Gallery in 1964 by Still, as well as two paintings acquired by the Gallery in 1957 and 1959 which were the gifts of Seymour H. Knox.

Clyfford Still was born in Grandin, North Dakota in 1904 and died in Baltimore, Maryland in 1980. He lived and taught for many years in California, and after World War II he moved to New York City where he soon became a major figure in Abstract Expressionism, the movement that established American art as the most influential force in the post-war art world. In 1946, an exhibition at Peggy Guggenheim's legendary Art of This Century Gallery brought him immediate recognition. Other important exhibitions followed at the Betty Parson's Gallery, the California Palace of the Legion of Honor, San Francisco and The Museum of Modern Art, New York. In 1959 he had a major retrospective of seventy-two paintings at the Albright-Knox Art Gallery, followed by others at the Institute of Contemporary Art, Philadelphia, The San Francisco Museum of Modern Art and in 1979, at The Metropolitan Museum of Art. In 1975, Clyfford Still was awarded the prestigious Skowhegan School of Painting and Sculpture Medal for painting.

- more -

STILL, CLYFFORD



# right-Knox Art Gallery

-2-

A catalogue, Clyfford Still, published in 1966 by The Buffalo Fine Arts Academy will be available for purchase in the Gallery Shop. The 87-page catalogue contains 33 color plates, a statement by the artist, and a foreword by Katherine Kuh.

###

May 17, 1988

Cheryl Orlick  
Public Relations Officer  
(716) 882-8700, ext. 204

# Albright-Knox Art Gallery

## NEWS RELEASE

1285 Elmwood Avenue

Buffalo, New York 14222

716-882-8700

ARTIST'S FILE

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JAN - 4 1993

LOS ANGELES COUNTY  
MUSEUM OF ART

FOR IMMEDIATE RELEASE

MAJOR EXHIBITION OPENS AT  
ALBRIGHT-KNOX ART GALLERY

CLYFFORD STILL

THE BUFFALO AND SAN FRANCISCO COLLECTIONS  
JANUARY 16 - MARCH 7, 1993

BUFFALO, NEW YORK --- A museum consortium consisting of the Albright-Knox Art Gallery, the Kunsthalle, Basel and the San Francisco Museum of Modern Art have co-organized a major exhibition of the work of Clyfford Still which will be on view in the Special Exhibition Galleries of the Albright-Knox from January 16 through March 7, 1993. The San Francisco and Buffalo collections are considered to be the most important holdings of Still's work in public or private hands, with examples of major paintings from every phase of the artist's development. This is the first time that works from these two great collections are being shown together, presenting 40 masterpieces from the artist's oeuvre dating from 1936 to 1963.

Still was a seminal founder and participant in Abstract Expressionism, the movement that brought international attention to American art in the 1940s and 1950s. His dramatic use of scale, and turbulent flame-like imagery were a critical aspect of a revolution in Abstract painting. Despite Still's importance in the history of postwar art, exhibitions of his work have been rare. Of all the major figures associated with the Abstract Expressionist movement, Still's dramatic vision has been the least exposed to a broad public.

STILL, CLIFFORD

-more-



Gallery Chief Curator Michael Auping will present the slide-illustrated lecture, "Clyfford Still and the New York School," on Saturday, January 23 at 2 p.m. He will discuss the development of Still's imagery from figuration to abstraction, as well as the artist's controversial relationships with museums, dealers and, at times, other artists of the New York School. He will also describe the circumstances surrounding the artist's unusually generous gift of 31 paintings to the Albright-Knox Art Gallery.

Clyfford Still was born in Grandin, North Dakota in 1904 and died in Baltimore, Maryland in 1980. He lived and taught in Washington State, California and Virginia before moving to New York City at the end of World War II. Still soon became a major figure in Abstract Expressionism, the movement that established American art as the most influential force in the postwar art world. In 1946, an exhibition at Peggy Guggenheim's legendary Art of This Century Gallery brought him immediate recognition. Other important exhibitions followed at the Betty Parsons Gallery, the California Palace of the Legion of Honor, San Francisco and The Museum of Modern Art, New York. In 1959 he had a major retrospective of 72 paintings at the then Albright Art Gallery, followed by others at the Institute of Contemporary Art, Philadelphia, The San Francisco Museum of Modern Art and in 1979, at The Metropolitan Museum of Art. In 1975, Clyfford Still was awarded the prestigious Skowhegan School of Painting and Sculpture Medal for painting.

This cooperative project involving three institutions to which the artist had strong ties is a unique event and has the support of the artist's widow, Patricia Still. The exhibition opened at the Kunsthalle, Basel, and traveled to Centro De Arte Reina Sofia, Madrid; and Stedelijk Museum, Amsterdam. In the United States, Clyfford Still: The Buffalo and San Francisco Collections will be shown only at the Albright-Knox Art Gallery, Buffalo from January 16 - March 7, 1993 and at the San Francisco Museum of Modern Art from March 25 - June 13, 1993.



**Bright-Knox Art Gallery**

A fully illustrated catalogue containing 63 color plates, published by Prestel, accompanies the exhibition. It includes an introductory essay by Thomas Kellein, Director of the Kunsthalle, Basel; an essay on Still's relationship to the New York School painters by Michael Auping; and an essay on Still's influential role on Bay Area Abstraction in the 1950s and 1960s by Susan Landauer, whose dissertation at Yale focused on that subject.

The exhibition is made possible through the generous support of Tower Group International, Inc.

###

Cheryl Orlick  
Public Information Officer  
(716) 882-8700 ext. 204

December 1, 1992

THRY 4-15-93

For Immediate Release

February 19, 1993

CONTACT: Chelsea Brown  
Sandra Sloan  
415/252-4170

PUBLIC LECTURE EXPLORES THE ART AND INFLUENCE OF CLYFFORD STILL  
"Clyfford Still and the Bay Area" Accompanies Major Clyfford Still Exhibition

To complement the major exhibition *Clyfford Still: The Buffalo and San Francisco Collections*, on view at the San Francisco Museum of Modern Art (SFMOMA) March 25-June 13, the SFMOMA Department of Education has organized a public lecture featuring Paul Schimmel, chief curator at the Museum of Contemporary Art, Los Angeles. Schimmel's lecture, "Clyfford Still and the Bay Area," held on Thursday, April 15, at 7:30 p.m. in the second floor Green Room, explores the extraordinary art and legendary influence of Clyfford Still during the years he lived and taught in the San Francisco Bay Area.

Advance tickets for "Clyfford Still and the Bay Area" are available by mail: \$6 general admission, \$5 SFMOMA members (include membership number); \$4 senior citizens and students. Send a check payable to SFMOMA with a self-addressed, stamped envelope to: Public Programs, Education Department, SFMOMA, 401 Van Ness Avenue, San Francisco, CA 94102. Tickets may be purchased at the door as space allows. For more information, please call the SFMOMA Office of Public Programs, 415/252-4102.

Education programs at the San Francisco Museum of Modern Art are supported by the Pacific Telesis Foundation and the Wells Fargo Foundation.

# # #

STILL, CLYFFORD



# CLYFFORD STILL PG3 - GIVENT TO MUS.

5  
Van Ness Avenue at McAllister Street  
San Francisco, California 94102  
415 863-8800

LIBRARY

MAY 27 1975

LOS ANGELES COUNTY  
MUSEUM OF ART

## For Immediate Release

### Clyfford Still Gives Twenty-Eight Paintings

For Further Information  
MARY MILES RYAN - 863-8800

STILL, CLYFFORD  
ONE-MAN

Mr. Clyfford Still, one of the giants of American abstract painting has given twenty-eight of his paintings to the permanent collection of the San Francisco Museum of Art. The announcement, which comes after a year of pleasant negotiation, was made today by the Director of the Museum, Henry T. Hopkins, on behalf of Mr. Still and the Board of Trustees. The paintings, which cover most of Mr. Still's creative life thus far (1934-1974), fully reveal the remarkable force of the artist's independence and his achievement. Mr. Hopkins stated that "never in my fifteen years of museum service have I been so pleased to make an announcement. Mr. Still's undisputed international importance as well as his seminal philosophical influence on much of San Francisco Bay Area art through his teaching at the California School of Fine Arts and the fact that Mr. Still's first one-man museum exhibition was held at the San Francisco Museum of Art in 1943 all link together to make this gift of premier importance in the history of the museum."

At present the paintings are being photographed and a major catalog developed in preparation for the exhibition of the works in January 1976, which will be the first presentation in the Museum's ambitious Bicentennial program emphasizing the contribution of the art of California to the nation.

After this exhibition, the work will be installed in a gallery where approximately one-third of the paintings will be on revolving, permanent view. The other paintings will be wall stored in the same area so that serious scholars and their students can view the total gift upon request.

A Museum of Modern Art

# San Francisco Museum of Art

Clyfford Still - page 2

Mrs. John Bradley, President of the Board of Trustees, stated, "the long range importance of this visual resource to the community and the Museum is almost incalculable but pleasing to contemplate."

The Museum already holds two major works by Mr. Still, "Self-Portrait" 1945 which was given by Peggy Guggenheim in 1947 and "Untitled" 1960 given by Mr. & Mrs. Harry W. Anderson of Atherton, California in 1974. In planning his gift, Mr. Still took these paintings into account and developed the chronological sequence of the gift around them.



## For Immediate Release

Clyfford Still was born on November 30, 1904 in Grandin, North Dakota. He lived his youth in Spokane, Washington and Bow Island, Alberta where he spent his free time painting, studying history, theories of art and music. At the age of 20 he visited New York briefly and toured museums and art galleries.

In 1933 he graduated from Spokane University where he had an art scholarship. Later that year he became a teaching fellow at Washington State University, Pullman, Washington where he received his M.A. degree in 1935.

During his student summers he was a fellow at the Trask Foundation (YADDO) in Saratoga Springs, New York and painted a meaningful series of figure studies. From 1935 to 1941 he taught at Washington State University, where, along with his painting, he continued his interest in music, English, philosophy and mathematics. He rejected contemporary influences and movements in painting to pursue his own ideas.

In the early war years, December 1941 to 1943, he worked in aircraft and ship building plants in Oakland and San Francisco. Fewer but more influential works emerged at this time which resulted in his first one-man retrospective exhibition at the San Francisco Museum of Art in 1943. From 1943 to 1945 he was a professor at Richmond Professional Institute, a Division of the College of William and Mary, Richmond, Virginia. This was a very productive painting period and in the summer of 1945 he moved to New York where, in 1946, he exhibited at Peggy Guggenheim's Art of This Century Gallery. In 1947 he exhibited at Betty Parson's Gallery, New York.



During the late summer of 1946 he returned to San Francisco to teach at the California School of Fine Arts and exhibited at the California Palace of the Legion of Honor, San Francisco in 1947. He resigned from the school in 1948 to go to New York to bring together a number of active artists into a teaching group known as "Subjects of the Artist" which helped younger artists to find their way in New York. That fall he was called back to the California School of Fine Arts where he initiated and directed an advanced painting group which brought the school to prominence in the art world.

In 1950, after exhibiting at San Francisco's Met-Art Gallery he returned to New York where he showed at Betty Parson's Gallery in 1950 and 1951. From then until 1961 he continued to live in New York and exhibited in the influential "Fifteen American Artists" at the Museum of Modern Art in 1952 and presented a major one-man retrospective at Albright-Knox Art Gallery, Buffalo, New York, in 1959.

In 1963 he had a one-man exhibition which initiated the Institute of Contemporary Art at the University of Pennsylvania, Philadelphia and in 1969 he showed forty-five important paintings, covering the period from 1943 to 1966, at the Marlborough-Gerson Gallery, New York.

Since 1961 Mr. Still has lived and worked in Westminster and New Windsor, Maryland.

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CLYFFORD STILL 1/9-3/14/76

Van Ness Avenue at McAllister Street  
San Francisco, California 94102  
415 863-8800

**For Immediate Release**

CLYFFORD STILL: PAINTINGS

For further information  
Mary Miles Ryan - 863-8800

LIBRARY  
JAN 7 1976  
LOS ANGELES COUNTY  
MUSEUM OF ART

An exhibition of thirty-three paintings by Clyfford Still, a giant in the development of abstract art, will be presented at the San Francisco Museum of Modern Art from January 9 through March 14, 1976.

One of the most important events in the Museum's history, the exhibition will expose for the first time 28 paintings (1934-1974) given by Mr. Still to the San Francisco Museum of Modern Art last spring. The magnificent gift will be supplemented by three additional works lent by the artist for this showing and two paintings previously owned by the Museum including "Self Portrait," 1945, a gift of Peggy Guggenheim in 1947, and "Untitled," 1960, given by Mr. and Mrs. Harry Anderson of Atherton, California, in 1974. In planning his gift Mr. Still took these paintings into account and meticulously selected a chronological sequence of works around them.

A comprehensive catalog has been published to document the gift illustrating every painting in color, with a statement by Clyfford Still and an essay by the Museum's Director Henry Hopkins describing his year long negotiation with the artist. The exhibition and catalog has been supported by grants from the Museum's Modern Art Council, Mobil Foundation, Inc., and the National Endowment for the Arts, Washington, D.C.

-MORE-

A Museum of Modern Art

**San Francisco Museum of Art**

STILL, CLYFFORD

ONE-MAN



After the exhibition, the paintings, many monumental in scale, will be installed in the T.B. Walker Gallery of the Museum which was recently renovated with swinging walls to house the collection. One third of the paintings will be on revolving, permanent view and the total gift can be viewed upon request by scholars and students.

Born in Grandin, North Dakota, in 1904, Clyfford Still graduated in 1933 from Spokane University where he had an art scholarship. After teaching at Washington State University, 1935-1941, and Richmond Professional Institute, a Division of the College of William and Mary, Richmond, Virginia, he became the Bay Area's most influential teacher at the California School of Fine Arts from 1946 until 1950. His first one-man exhibition was presented at the San Francisco Museum of Art in 1943.

His work was later exhibited at Peggy Guggenheim's Art of This Century Gallery in 1946 and at Betty Parson's Gallery in 1947 in New York where he lived for a year before moving to San Francisco.

In 1948 he resigned from the California School of Fine Arts to go back to New York where he brought a number of active artists together as a teaching group. Known as "Subjects of the Artist" they helped younger artists find their way in New York. He was called back to the California School of Fine Arts that fall where he initiated and directed an advanced painting group which brought the school international recognition.

After exhibiting at San Francisco's Met Art Gallery in 1950 he returned to New York where he had shows at Betty Parson's Gallery



STILL - page 3

in 1950 and 1951. He exhibited in the influential "Fifteen American Artists" at The Museum of Modern Art in 1952 and presented a major one-man retrospective at Albright-Knox Gallery, Buffalo, New York, in 1959.

In 1963, he had a one-man exhibition which initiated the Institute of Contemporary Art at the University of Pennsylvania, Philadelphia, and in 1969 he showed forty-five important paintings, covering the period from 1943 to 1966, at the Marlborough-Gerson Gallery, New York.

Mr. Still has lived and worked in Westminster and New Windsor, Maryland, since 1961.

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# Albright-Knox Art Gallery

## NEWS RELEASE

1285 Elmwood Avenue

Buffalo, New York 14222

716-882-8700

FOR RELEASE: Upon Receipt  
November 22, 1996

CONTACT: Cheryl Orlick  
Public Information Officer  
(716)882-8700, ext. 204

### ALBRIGHT-KNOX ART GALLERY RECEIVES IMPORTANT CLYFFORD STILL ARCHIVES

BUFFALO, NEW YORK---Thanks to the generosity of Mrs. Clyfford Still, the Albright-Knox Art Gallery is the recipient of extensive archival materials relating to Abstract Expressionist painter Clyfford Still's (1904-1980) entire body of work. The Albright-Knox Art Gallery owns 33 paintings by Still, the largest public collection of the artist's work.

"The addition of this material to the Albright-Knox Art Gallery Archives will greatly enhance opportunities for the study of Clyfford Still's 'oeuvre.' The Albright-Knox Art Gallery holds Mr. Still's work in the highest esteem and we are honored to be the recipient of this important archives," said Gallery Director Douglas G. Schultz. This material, which is a significant contribution to the Gallery's archives, will be restricted so that only curators and scholars will be allowed access for serious research and study.

This comprehensive gift includes 12 volumes of presentation albums containing approximately 1300 black and white photographs and five boxes of slides with over 2600 images of Clyfford Still's work dating from 1920 - 1980. The works represented include oil paintings, pastels, drawings, etchings, watercolors, and lithographs. Also included is a set of color slides of the installation of Mr. Still's exhibition of 1959, held at the then Albright Art Gallery.

-more-

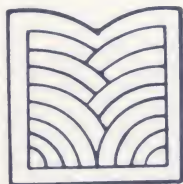


In the past, the Gallery has held three major exhibitions of Still's work: *The Paintings of Clyfford Still*, 1959, the first comprehensive survey of the artist's work; *Clyfford Still*, 1966, an exhibition of the 33 paintings owned by the Albright-Knox; and *Clyfford Still: The Buffalo and San Francisco Collections*, 1992-1993, the first time works from these two great collections were brought together as well as the first European tour of his paintings.

Still was an important force in the development of Abstract Expressionism, the movement that brought international attention to American art in the 1940s and 1950s. His dramatic use of scale, and turbulent flame-like imagery were a critical aspect of a revolution in abstract painting.

###





1870 1970

The Metropolitan  
Museum of Art

New York, N.Y. 10028 212 879 5500

JAN 16 1980

P R E S S P R E V I E W

Clyfford Still: Paintings

Wednesday, November 14, from 10:00 a.m. to noon  
In the Special Exhibition galleries, second floor

Exhibition dates: November 17, 1979 through February 3, 1980

Clyfford Still: Paintings, the largest exhibition ever organized of this artist's work, will open at The Metropolitan Museum of Art on Saturday, November 17. The 79 canvases on view will represent several major phases of the artist's work since 1942. Of the paintings 78 have been lent by Clyfford Still, and of these 63 have not previously been exhibited to the public. Nearly half of the canvases in the exhibition have been chosen from Still's output of the last two decades.

This exhibition has been made possible through funds provided by Denise and Andrew Saul and from the National Endowment for the Arts, Washington, D.C., a federal agency.

Clyfford Still will be present at the press preview.

Refreshments will be served.

(End)

FOR FURTHER INFORMATION and photographs please contact Jack Frizzelle or John Ross, Public Information Department, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N.Y. 10028.  
Tel: (212) 879-5500





1870-1970

# The Metropolitan Museum of Art

New York, N.Y. 10028 212 879 5500

FOR IMMEDIATE RELEASE

DEC 26 1979

LOS ANGELES COUNTY

MAJOR EXHIBITION OF PAINTINGS BY CLYFFORD STILL TO BE SHOWN AT METROPOLITAN MUSEUM

Exhibition dates: November 17, 1979, through February 3, 1980  
Press preview: Wednesday, November 14, from 10:00 a.m. to noon

Clyfford Still: Paintings, the largest exhibition ever organized of this artist's work, will open at The Metropolitan Museum of Art on Saturday, November 17. The 79 canvases on view will represent several major phases of the artist's work since 1942. Of the paintings 78 have been lent by Clyfford Still, and of these 63 have not previously been exhibited to the public. Nearly half of the canvases in the exhibition have been chosen from Still's output of the last two decades.

This exhibition has been made possible through funds provided by Denise and Andrew Saul and from the National Endowment for the Arts, Washington, D.C., a federal agency.

Philippe de Montebello, director of the Metropolitan Museum and curator of the exhibition, has written for the exhibition catalogue: "The paintings of Clyfford Still have created striking paradoxes in the history of modern American art. They have profoundly influenced the Abstract Expressionist painters of both the East and West Coast schools, although they belong to no school and the artist has not often exhibited them publicly. They have been created on vast canvases, yet their free and startling forms owe nothing to the regularity or limitations of the canvas. Each of Clyfford Still's works in his more than forty years of fiercely independent artistic exploration is exceptionally self-sufficient and intact, unlike any other painting its viewer may recall, and yet each painting strictly belongs within the total oeuvre -- in fact, each demands to be seen as a member of that splendid and disturbing host of images."

(MORE)

STILL, CLYFFORD

ONE-MAN



## AT METROPOLITAN MUSEUM

Clyfford Still conscientiously controls the distribution of his paintings, and large exhibitions of them have been infrequent. The last exhibition of his work in New York took place just ten years ago. Representative groups of Still's paintings are held by two museums, the Albright-Knox Art Gallery in Buffalo and the San Francisco Museum of Modern Art. In 1964 Still presented a gift of 31 paintings to the Albright-Knox Art Gallery. These were exhibited and published in 1966 along with two additional canvases purchased earlier by the institution. In 1975 Still presented a gift of 28 paintings dating from 1934 to 1974 to the San Francisco Museum of Modern Art. A permanent gallery there is devoted to his work.

Clyfford Still was born in 1904 at Grandin, North Dakota, and grew up in Spokane, Washington, and Bow Island, Alberta. During the 1930s he accepted a teaching fellowship at Washington State University. He continued there as instructor and later as assistant professor of fine arts until 1941. His first one-man exhibition took place in 1943 at the San Francisco Museum of Art. Peggy Guggenheim offered him his first one-man show in New York in 1946 at the Art of This Century gallery. From 1946 until 1950 Still taught at the California School of Fine Arts in San Francisco. In the 1950s he taught summer school at Hunter College in New York, followed by two semesters at Brooklyn College. From 1950 until 1961 Still worked largely in New York, with occasional trips to San Francisco and the West. Since 1961 Still has lived and worked in Maryland.

The exhibition has been organized by Philippe de Montebello working closely with Mr. Still. John P. O'Neill, the Museum's editor in chief, has been instrumental in the preparation and installation of the exhibition as well as in assembling and producing the catalogue. Lucian J. Leone of the Museum's Design Department has worked on the design of the exhibition.

Mr. O'Neill has prepared the exhibition catalogue working with Mr. and Mrs. Still.

(MORE)

AT METROPOLITAN MUSEUM

The artist himself has contributed the greater part of the text. The text consists of notes and letters selected and introduced by Still, as well as a biographical chronology and a selected bibliography. Philippe de Montebello has written the foreword, and a prefatory essay has been provided by Katharine Kuh. The 222-page catalogue contains 165 illustrations, including 89 colorplates.

(END)

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FOR FURTHER INFORMATION and photographs, please contact Jack Frizzelle or John Ross, Public Information Department, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N.Y. 10028. Tel: (212)879-5500.

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October 1979



November 20, 1969.

Marlborough Fine Art Ltd.  
39 Old Bond Street London W1

## Press Release

Marlborough Galleria d'Arte  
Via Gregoriana 5 Rome

### CLYFFORD STILL EXHIBITION

"Painting must be an extension of the man, of his blood, a confrontation with himself. Only thus can a valid individual freedom be created." Such powerful conviction about himself and about totally unfettered freedom of expression is not only what has helped to make Clyfford Still one of the great painters of our age but also what compelled him to abandon much of the commercial New York art "arena." Thus Still usually has to approve who buys his paintings, dislikes group shows, and rarely has allowed his work to be exhibited.

That is why the current Clyfford Still Exhibition at the New York Marlborough-Gerson Gallery, running from November 26 to January 3, represents a major occasion in the art world. Indeed this is the first time in eighteen years in New York City that it has been possible to present a comprehensive survey emphasising the artist's most important work from 1943 to 1966. The paintings in the show are grand-scale explosions of brilliant colour, thick swirls, slabs and strips of vibrant blues, yellows, reds and blacks. From the smallest work to the largest, his canvases are monumental expressions of Still's convictions and self-determination.

Born in 1904 on a North Dakota farm, Still received his art education in Washington. In 1934/35 he painted

Sheet II

Marlborough Fine Art Ltd.  
39 Old Bond Street London W1

# Press Release

Marlborough Galleria d'Arte  
Via Gregoriana 5 Rome

an important series of figure studies in oil and between 1935-40 he began to reject contemporary influences and movements in painting and pursued his own form. During World War II he worked in a San Francisco War factory drawing blueprints and afterwards, from 1946 to 1950, taught at the California School of Fine Arts which he turned into one of the most influential avant-garde schools in the country. Following his first one-man retrospective exhibition at the San Francisco Museum of Art in 1943, he exhibited in 1946 at Peggy Guggenheim's Art of This Century Gallery which was a leading gallery of contemporary art in New York City. In 1951 he exhibited at the Betty Parsons Gallery and in 1952 exhibited in the "Fifteen Americans" Show at New York's Museum of Modern Art.

A major one-man retrospective exhibition was held at the Albright Art Gallery, Buffalo in 1959 and in 1963 a one-man exhibition was held at the Institute of Contemporary Art University of Pennsylvania, Philadelphia.

Whatever his art, it has always been Still's hope to create in his work a "free place or area of life where an idea can transcend politics, ambition and commerce."



AUG 02 1983

LOS ANGELES COUNTY  
MUSEUM OF ART

SUMMER EXHIBITIONS OPEN AT THE ALBRIGHT-KNOX ART GALLERY:

ANDERS KNUTSSON: LUMINOUS PAINTINGS

CLYFFORD STILL: THIRTY-THREE PAINTINGS FROM THE COLLECTION

JULY 23 - SEPTEMBER 5, 1983

LIBRARY

SEP 1 1983

LOS ANGELES COUNTY  
MUSEUM OF ART

BUFFALO, N.Y.--Two exhibitions will open with a Members' Preview at the Albright-Knox Art Gallery on Friday, July 22, from 8:30 - 11 p.m. The works will be on view in the Special Exhibition Galleries through September 5, 1983.

Anders Knutsson: Luminous Paintings is an exhibition of twelve works made by Knutsson during the past three years. This group of luminous monochromatic paintings must be viewed in the dark as well as under traditional gallery lights and they are the natural development of the artist's commitment to the relationship of color and emotion.

In the fall of 1980, Knutsson began experimenting with luminosity by mixing phosphorous pigments with traditional ground color pigments which he then mixed with wax and oil and applied in flat strokes with a palette knife over the entire surface of the canvas. In the dark, each color changes in tone and intensity at a different rate of speed. As the change occurs in such vibrant colors as yellow, green, blue, red and violet, the emotional impact of the painting also changes. Also, as a result of the natural properties of the pigments, the night-light appearance of these paintings alters with time. A sense of private space is created for the viewer by the necessity of seeing these paintings in the dark; there is an absence of referential forms and pictorial imagery which makes it a contemplative experience.

In these mysteriously complex and changing paintings, light is emitted from within, rather than reflected on the surface, and this difference is the source of a new expression of light.

Born in Malmo, Sweden, in 1937, Knutsson trained for a career in machine and tool design, with which he was involved until 1966. After emigrating to the United States in 1967, he worked in the American space industry for two years. He started painting full time in 1970 while living in Cincinnati where he had his first one-man show. In 1976, he became a United States citizen and in the same year moved to New York City. He maintains studios there and in a converted barn in Manchester, Vermont.

( more )



On the occasion of this exhibition, the Members' Gallery of the Albright-Knox will be offering a recently completed seven-color silk-screen by Knutsson, entitled Lux Buffalo. A catalogue of his work as well as a five-color poster will be available in the Gallery Shop.

The exhibition, Clyfford Still: Thirty-Three Paintings From the Collection, includes thirty-one works donated by the artist in 1964 and two acquired by the Gallery in 1957 and 1959, gifts of Seymour H. Knox. The paintings--which constitute the world's largest group of works by Still in a public collection--span a twenty-six year period, from 1937 to 1963, offering the rare opportunity to study in depth the oeuvre of this artist, who is unanimously considered among the giants of American contemporary art.

Clyfford Still was born in Grandin, North Dakota, in 1904. He lived and taught for many years in California, and, after World War II, he moved to New York City where he soon became a major figure in the Abstract Expressionist movement that was to establish American art as the most vital and influential force in the post-war art world. Still was an almost mythical figure in the art world because he so totally rejected it as a system and yet influenced so many artists of his, and succeeding, generations. He demonstrated his great respect for the Albright-Knox Art Gallery in 1959 when the Gallery held a major retrospective of seventy-two of his works. This was followed by his great gift of thirty-one paintings to the Gallery in 1964. Clyfford Still died at his home in Maryland on June 23, 1980, less than one year after a major retrospective at the Metropolitan Museum of Art in New York. This exhibition of seventy-nine works was the largest that the Metropolitan had ever held for a living artist.

A book, entitled Clyfford Still, which includes thirty-three color plates of the works in the exhibition, is available in the Gallery Shop.

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June 28, 1983

For further information, please contact:  
Bette Blum, Coordinator of Public Relations  
Albright-Knox Art Gallery, Buffalo, New York 14222  
(716) 882-8700 ext. 204



FOR IMMEDIATE RELEASE

LIBRARY

JUL 16 1980

A MEMORIAL TO CLYFFORD STILL:  
THIRTY-THREE PAINTINGS IN THE COLLECTION

LOS ANGELES COUNTY  
MUSEUM OF ART

ALBRIGHT-KNOX ART GALLERY  
JULY 1 - AUGUST 17, 1980

BUFFALO, N.Y.--In memory of Clyfford Still, who died in Baltimore, Maryland, on June 23, 1980, the Albright-Knox Art Gallery will exhibit the thirty-three paintings by the artist in its permanent collection from Tuesday, July 1 through Sunday, August 17, 1980, in the North Temporary Exhibition Galleries.

Entitled A Memorial to Clyfford Still: Thirty-three Paintings in the Collection, the exhibition includes thirty-one works donated by the artist in 1964 and two acquired by the Gallery in 1957 and 1959, gifts of Seymour H. Knox. The paintings--which constitute the world's largest group of works by Still in a public collection--span a twenty-six-year period, from 1937 to 1963, offering the rare opportunity to study in depth the oeuvre of this artist, who is unanimously considered among the giants of American contemporary art.

"Clyfford Still will always be measured among the greatest of American artists," said Robert T. Buck, Albright-Knox Art Gallery Director, on the occasion of the artist's death.

"Still's seminal importance in the growth and maturity of American modernism culminates in his achievement to break away from cubistically derived space and structure. For younger artists, Still's undiminished excitement remains a potent and pervading influence. For Buffalo, Still holds special significance as he was one of the Albright-Knox Art Gallery's most generous benefactors....His death is a great loss to us."

(more)

716 882-8700



Clyfford Still was born in Grandin, North Dakota, in 1904. He lived and taught for many years in California, and, after World War II, he moved to New York City where he soon became a major figure in the movement that was to establish American art as the most vital and influential force in the post-war art world. In 1946, an exhibition at Peggy Guggenheim's legendary Art of This Century gallery, in New York, brought him immediate recognition. Other important exhibitions followed, at the Betty Parsons Gallery, the California Palace of the Legion of Honor, San Francisco, The Museum of Modern Art, New York. In 1959, he had a major retrospective of seventy-two paintings at the Albright-Knox, followed by others at the Institute of Contemporary Art, Philadelphia, the San Francisco Museum of Modern Art and, last year, The Metropolitan Museum of Art, New York City.

In 1975, Clyfford Still was awarded the prestigious Skowhegan School of Painting and Sculpture Medal for painting.

A Memorial to Clyfford Still: Thirty-three Paintings in the Collection will be on view through August 17, 1980.

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June 30, 1980

For further information, please contact:  
Serena Rattazzi, Coordinator of Public Relations  
Albright-Knox Art Gallery, Buffalo, New York  
(716) 882-8700, ext. 224



JUL 10 1978

LOS ANGELES COUNTY  
MUSEUM OF ARTCLYFFORD STILL: 33 PAINTINGS IN THE COLLECTION

ALBRIGHT-KNOX ART GALLERY

JULY 8 - AUGUST 20, 1978

Members' Preview: Friday, July 7, 1978, 8:30 p.m.

BUFFALO, N.Y.--For the first time since 1972, the Albright-Knox Art Gallery will exhibit the thirty-three paintings by American contemporary master Clyfford Still in its permanent collection, installed in the North Temporary Exhibition Galleries from Saturday, July 8 through Sunday, August 20, 1978.

Entitled Clyfford Still: 33 Paintings in the Collection, the exhibition includes the thirty-one works donated by the artist in 1964 and two works acquired by the Gallery in 1957 and 1959, gifts of Seymour H. Knox. Together, they constitute the largest group of works by Still in a public collection. The works span a twenty-six-year period, from 1937 to 1963, offering the public the rare opportunity to study the artist's oeuvre in depth. When the paintings were first shown at the Albright-Knox in 1966, Gordon M. Smith, then Gallery Director, wrote in the exhibition catalogue: "A single painting by Clyfford Still is an experience: a broad survey of his work is a revelation of the full impact of his images and the immense power of his statements."

Born in 1904 in Grandin, North Dakota, Clyfford Still has been painting with relentless energy and dedication since his youth. His work was first shown in California, where he lived and taught for many years; his first retrospective was at the San Francisco Museum of Art in 1943. In 1946, he was offered an exhibition at Peggy Guggenheim's Art of This Century gallery, New York, which brought him immediate recognition.

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STILL, CLYFFORD  
ONE-MAN



Other important exhibitions followed, at the Betty Parsons Gallery, New York, the California Palace of the Legion of Honor, San Francisco, The Museum of Modern Art, New York. In 1959, he had a major one-artist exhibition of seventy-two paintings at the Albright-Knox Art Gallery and, in 1963, an exhibition of thirty-two paintings at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia. His most recent one-artist exhibition was at the San Francisco Museum of Modern Art in 1976, celebrating the artist's gift of twenty-eight paintings to the Museum.

In 1975, Clyfford Still was awarded the Skowhegan School of Painting and Sculpture Medal for painting. On that occasion, Robert T. Buck, Jr., Director of the Albright-Knox Art Gallery, wrote: "Clyfford Still's paintings remain one of the heroic achievements of 20th century art....(His) seminal importance in the growth and maturity of American modernism culminates in his achievement to break away from cubistically derived space and structure....Still's pictorial vocabulary of intense color, dynamic gesture and monumental scale is ultimately translated into, as he once said, "the excitement of ideas". As for the paintings, they parallel the noble and craggy visage of the artist himself--distant and demanding, confident and messianic, elusive and triumphant."

Clyfford Still: 33 Paintings in the Collection will be on view through August 20, 1978. The catalogue, fully illustrated in color, is for sale in The Gallery Shop.

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June 14, 1978